

LANDMARK DESIGNATION REPORT



Four Houses by Architect Frederick Schock

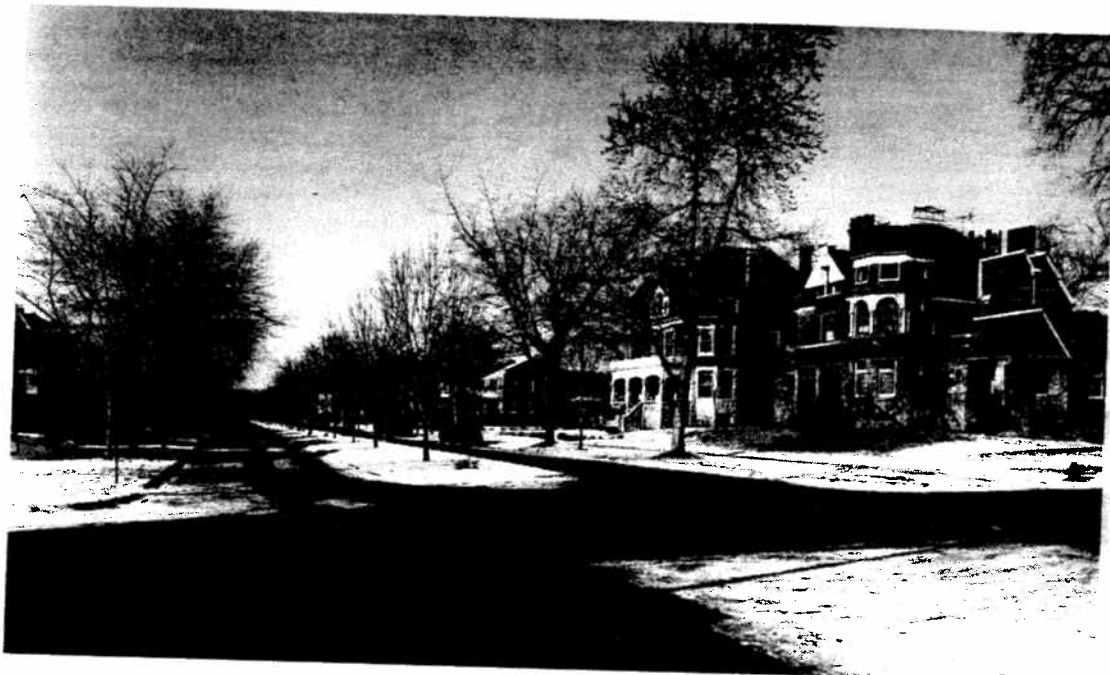
**5804 and 5810 W. Midway Park
5749 and 5804 W. Race Avenue**

SUBMITTED TO THE COMMISSION ON CHICAGO LANDMARKS: JULY 1998



**CITY OF CHICAGO
Richard M. Daley, Mayor**

**Department of Planning and Development
Christopher R. Hill, Commissioner**



ABOVE: A view looking northwest from the corner of Midway Park and Menard Avenue. Midway Park features a broad landscaped median and large residences from the late-19th century, when Austin was an independent town. At right are two of the area's most impressive residences: 5804 W. Midway Park (far right) and 5810 W. Midway Park (second from right).

COVER: These four houses in the Austin neighborhood, on Chicago's far west side, are the best remaining works of architect Frederick R. Schock. Clockwise, from upper left, are: 5804 and 5810 W. Midway Park and 5804 and 5749 W. Race Ave.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks.

The Commission makes its recommendations to the City Council following a detailed designation process. It begins with a staff report that discusses the historical and architectural background and significance of the proposed landmark. The next step is a vote by the Landmarks Commission as to whether the proposed landmark is worthy of consideration. Not only does this preliminary vote initiate the formal landmark designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until the final landmark recommendation is acted on by the City Council.

Please note that this landmark designation report is subject to possible revision during the designation process. Only language contained in the Council ordinance should be regarded as final.

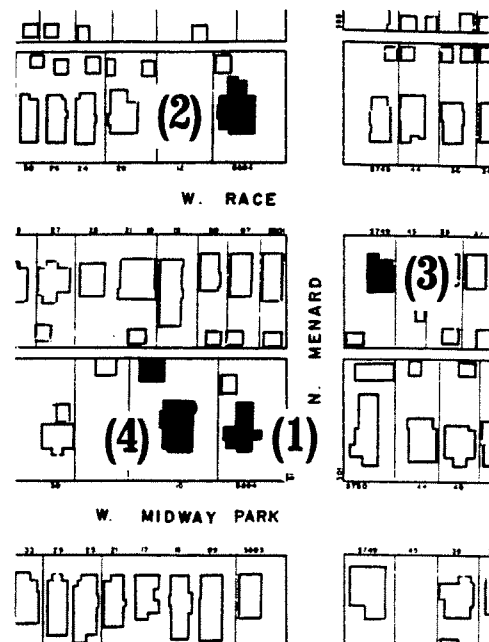
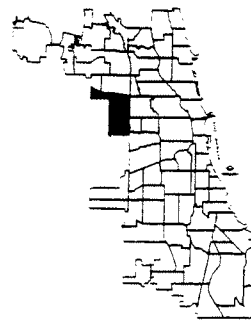
Four Houses by Architect Frederick Schock

- 1) **F. R. Schock House (1886)**
- 2) **Schlect House (1887)**
- 3) **Marie Schock House (1888)**
- 4) **Beeson House
and Coach House (1892)**

Anyone driving through the Austin neighborhood on Chicago's West Side is likely to utter an "Oh, wow" when they arrive at Midway Park and Menard or turn a short block north on Menard to Race Avenue. The gasp is caused by the striking presence of these four houses by the architect Frederick R. Schock. Even in a neighborhood known for its high-quality residential architecture, these buildings stand apart for their unique styles and gracious settings.

This effect was exactly as Oak Parker Henry W. Austin intended when he began to sell prime lots in his suburb during the last decades of the 19th century. Austin wanted to evoke a pastoral world—through quality architecture that would catch the eye and rival the fine mansions of Kenwood on the south side. Frederick Schock, a prolific architect who practiced in the then-suburb of Austin and its adjacent communities, was the individual most responsible for implementing this vision. Schock not only built his own home and many other residential structures in Austin, but he also was responsible for the major public buildings that set the tone for the suburb in its boom years of the 1880s: the railroad station, the library, and the main social club.

All of these public buildings are gone but, fortunately, these four stylish residences survive beautifully intact. They give insight into the character of Austin during its heyday as a 19th-century railroad



Three of the four houses in this report are located on prominent corner lots—within one block of one another—in the Austin neighborhood on the city's far West Side.

suburb. They also echo the elegant country enclaves of the East Coast, such as Newport, R.I. and Cape Cod, Mass., which were in vogue during the 1880s. Schock used the vocabulary from these well-known models—such as stained shingles and picturesque turrets and balconies—to establish Austin as a sylvan retreat far from the gritty city.

It is also fortunate that these four houses have survived because they illustrate the richness and creativity of Chicago's architectural community at the end of the 19th century. Just as architecture firms like Adler and Sullivan were adapting traditional architecture to create a "new" American architecture, so too was Frederick Schock.

Each of these homes shows the types of modifications and adaption of the Queen Anne Style that led to the distinctly American architectural style now known as the Shingle Style. This simplifying and abstracting of the ornateness of the Queen Anne Style, in turn, proved to be a significant influence for the architectural styles of Frank Lloyd Wright and the other Prairie School architects. These four houses by architect Frederick Shock are among the city's best surviving examples of the Shingle Style—a rare style for Chicago and the Midwest.



Architect Frederick R. Schock designed the house at 5804 W. Midway Park (right) for himself, residing here nearly 50 years. He also designed the residence next door, at 5810 W. Midway Park (left), as well as numerous other houses in the Austin community.

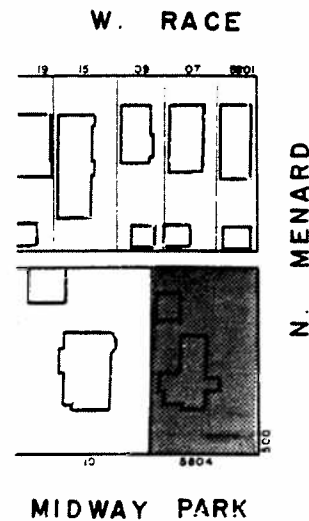
F. R. Schock House

5804 W. Midway Park

Date: 1886

Architect: Frederick R. Schock

The *AIA Guide to Chicago* proclaims this house the “empress of Queen Annes.” Architect Frederick R. Schock (1854-1934) purchased the property in 1885 from developer Henry Austin, just as central Austin was beginning to become a fashionable residential area. The house Schock completed the following year was not only successful in its own right, but clearly established him as the society architect for Austin. Indeed, one newspaper referred to it as “Mr. Shock’s professional triumph.”



Because of its corner lot, the F. R. Schock House features two principal facades. Above: the building’s south elevation, which faces Midway Park. At right: architect Frederick R. Schock, the designer and longtime occupant of the house.



A portion of the varied roofline of the F. R. Schock House, which features a wide variety of details (e.g., "handle" at roof peak) and materials, including slate, pressed metal, and wood shingles.

At the time he built his home, Schock was already a successful architect with his own firm. A Chicago native, he apprenticed with Henry L. Gay, a prolific residential designer, after he graduated from high school in 1872. He moved on to the offices of Solon S. Beman in 1880 and worked on the development of Pullman. But after only two years with Beman, he set up his own design firm.

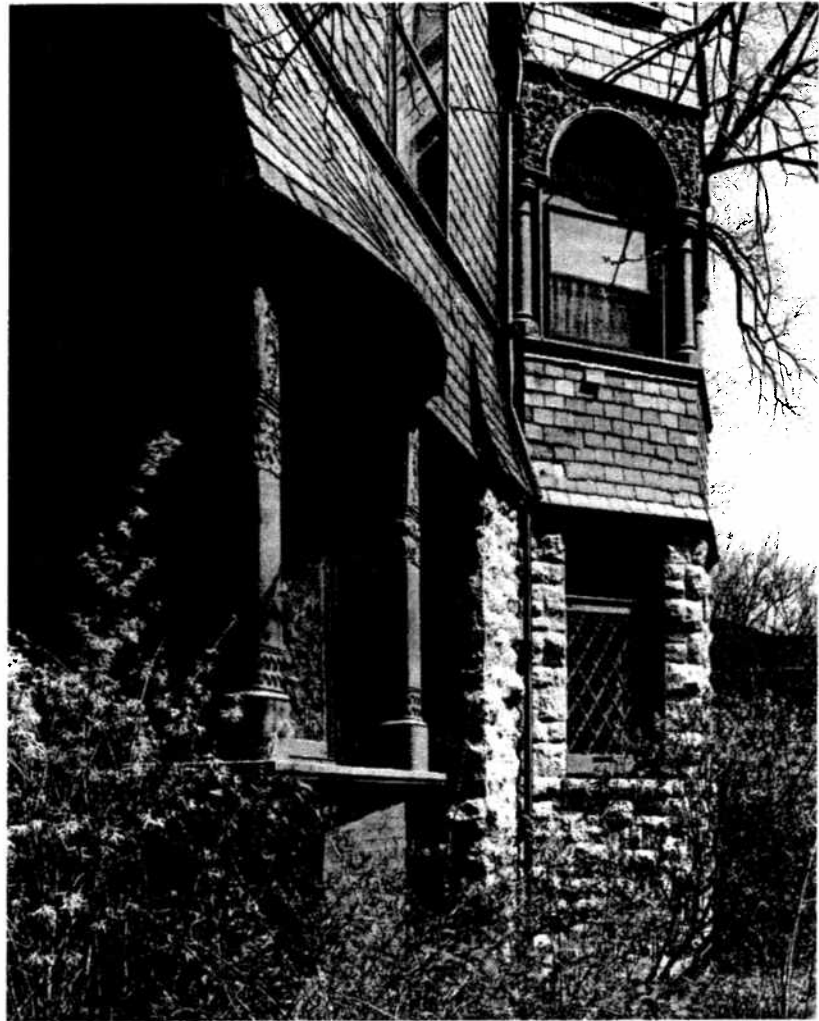
Schock designed residences and small store and flat buildings for clients in such neighborhoods as Douglas, Logan, Garfield Park, and Kenwood and in the suburbs of Oak Park and Maywood. But, by far, his greatest impact came in his hometown of Austin—designing many of its most significant public buildings as well as many residences.

Like Frank Lloyd Wright in Oak Park, Schock's prominence in the Austin community is still felt today. Of the 23 Schock-designed buildings identified in the *Chicago Historic Resources Survey* as having high architectural significance, 16 are located in Austin. In fact, in a gesture unique among Chicago neighborhoods, the local community group includes an architect's name in their identification: the Austin Schock Neighborhood Association.

Taking advantage of a large corner lot, Schock made his own house a *tour de force* with all four sides equally eye-catching.



The many faces of the F. R. Schock House, including (clockwise, from above): its artfully composed rear facade, details from the building's northwest corner, and its east elevation, facing Menard Avenue.

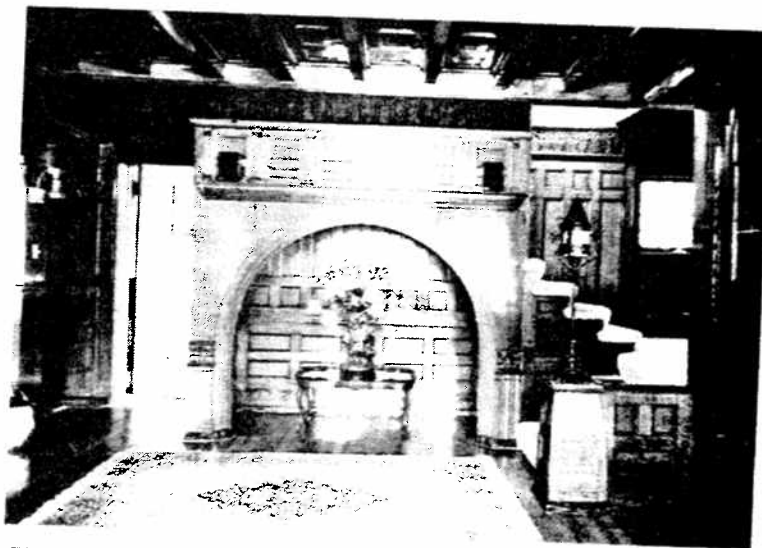


The house is an exuberant Queen Anne design done with exceptional craftsmanship, where Schock combines rough cut stone, smooth brick, slate shingles, leaded glass and pressed copper trim with striking effect. He likewise uses a variety of picturesque forms: peaks, recesses, projecting window bays, and castellated turrets to create an eye-catching profile for the building. It culminates in a metal ridge in the shape of a handle of which the *ALA Guide* says is “an invitation, perhaps, to carry this doll house away.”

Frederick Schock, in this house, pushed the basic Queen Anne style in unique and personal directions that set it apart from others in the style. Its success is reflected in the fact that this house was given the highest level of significance by the *Chicago Historic Resources Survey*, the “red” category. It is one of four buildings so noted in the Austin community—two of which are already Chicago Landmarks—and one of only 200 in the city.

The house cemented Schock’s position as the best-known and politically powerful architect in the western suburbs. Indeed, he was elected to the Cicero township board in 1887 and then president of the board in 1889. While on the board, he remodeled the interiors of the Cicero Town Hall—a classic intermingling of business and politics.

His own house, however, was one of Schock’s most visible projects and he lived there the rest of his life—more than 45 years.



The inglenook of the F.R. Schock House is typical of the sculpted woodwork found throughout the house.



Schlect House

5804 W. Race Ave.

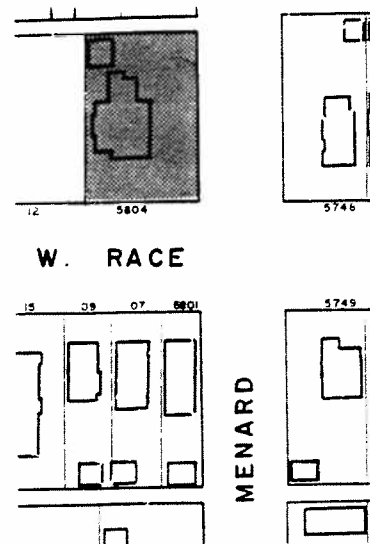
Date: 1887

Architect: Frederick R. Schock

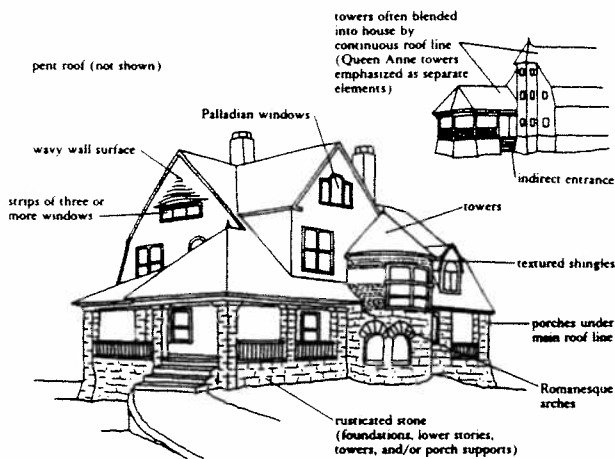
This house, which was built by Schock's aunt, Catherine Schlect, demonstrates the creativity and richness of the architect's work during this period. Rather than repeating the popular success of his own house the year before, he takes the Queen Anne style in a different direction.

Instead of outlining the building with trim and corner boards, as was typical with Queen Annes, Schock abstracted the forms by wrapping them with shingles. As a result, the surface becomes like a skin stretched across the underlying form. The manner by which these broad wall surfaces are highlighted with a handful of features, such as the hooded, third-floor balcony on the west elevation, gives this building its drama. This treatment contrasts with the multiplicity of features Schock used on his own residence, a block away.

The Schlect House exemplifies the style that modern architectural historians have designated as the "Shingle Style," or what in the 1880s was often referred to as the "Colonial Style."



The Schlect House (top, its west and south elevations) is located on the northwest corner of Menard and Race.



The Schlect House (above, its west elevation) represents one of the city's finest examples of the Shingle Style of architecture. At left and below: illustrations from two different architectural style guidebooks, showing the common characteristics of the Shingle Style.

1. Gable roof with long slopes
2. Multi-light casement windows
3. Shingle siding
4. Shingle-covered porch posts
5. Two story bays
6. Pent roof
7. Eaves close to the wall
8. Multi-gabled roof
9. Circular two-tiered porch
10. One-story gabled porch
11. Multi-light sash windows
12. Undulating or wave-pattern shingle siding
13. Conical roofed tower with hip knob and finial
14. Gable end pent



The Shingle Style was popular on the East Coast in the 1880s and 1890s. It had its most well-known expressions in the works of Henry H. Richardson and Stanford White. The *Field Guide to American Houses* gives its roots as threefold:

- from the Queen Anne, it borrowed wide porches, shingled surfaces, and asymmetrical forms;
- from the Colonial Revival it adapted gambrel roofs, rambling lean-to additions, classical columns and Palladian windows;
- from the contemporaneous Richardsonian Romanesque, it borrowed an emphasis on irregular, sculpted shapes, Romanesque arches, and, in some examples, stone lower stories.

The style's associations with fashionable rural enclaves such as Newport, Cape Cod, and coastal Maine made it a natural for suburbs like Austin which wanted to convey the sense of a luxurious "pastoral" retreat. The style, however, is relatively rare in Chicago and the Midwest. The *Chicago Historic Resources Survey* identified a couple of dozen examples scattered around the city (with the only other concentration in Kenwood). The Schlect House is one of the best.

As with his own home, Schock took advantage of the prominent corner site by giving each side a striking facade design. Indeed, he provides two prominent entries, one facing Race (south) and the other Menard (east). These two sides complement each other in their massing and details. The main facade to the south is dominated by a wide porch and round bay. The east facade, in contrast, has a much smaller porch but is balanced with a dramatic second-floor recessed porch and recessed dormer windows. Decorative turned-wood balusters are a recurrent motif throughout the design.

The scale and detailing of this house are rare today, but it is typical of how large lots were developed in such outlying neighborhoods during the late-19th century. The bold use of forms and wall expanses, however, sets it apart from the others that remain.



As with the other residences profiled in this report, the Schlect House has changed little from its original appearance. Above, the building's south and east elevations in 1983. Top: Its appearance in an 1890 promotional brochure entitled "Austin and Some of Her Prominent Citizens."

Marie Schock House

5749 W. Race Ave.

Date: 1888

Architect: Frederick R. Schock



The main (north) facade of the Marie Schock House, which was designed for the architect's mother and sits cater-corner from the Schlect House.

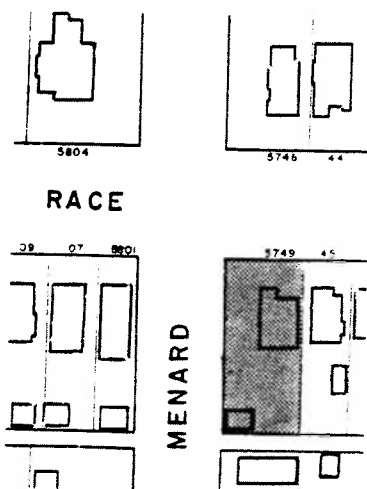
The small house on the southeast corner of Race and Menard was designed by Frederick Schock for his mother, Marie. Again, as with the Schlect House, Schock uses the vocabulary of the Shingle Style, and the large wall surfaces of the Marie Schock House are handled with similarly adept skill.

In designing this house, the architect took on the mission of adapting the Shingle Style (which was associated with the grand country homes of the rich) to a simple, inexpensive house—costing a mere \$3,000 to build. The success of this effort led to it being published in a national architectural magazine, *Building Budget*, in 1888.

Although the house was small and economical, it holds its own with its much grander neighbors due to its unique combination of forms. Schock sheathed the entire building in shingles (originally stained, now painted), and set it on a stone foundation. On the entrance facade (north), the roof cleanly sweeps down to enclose a recessed, segmentally arched porch. Above, a recessed dormer is outlined with curved shingled walls.

From the point of view of modern architectural history, however, the most interesting facade is that on the west, which features an asymmetrical composition of windows framed within the dominant form of a large triangular gable. A projecting window bay on the first floor is capped by a recessed window above. A smaller band of windows is recessed under the peak of the gable.

The composition of this facade is directly related to the better-known examples of the Shingle Style on the East Coast—such as the Low House by Stanford White (see photo, page 12). It is exactly this type of simplified form that Vincent Scully and other historians use to trace the lineage of Frank Lloyd Wright and the other Prairie School architects to the Shingle Style.

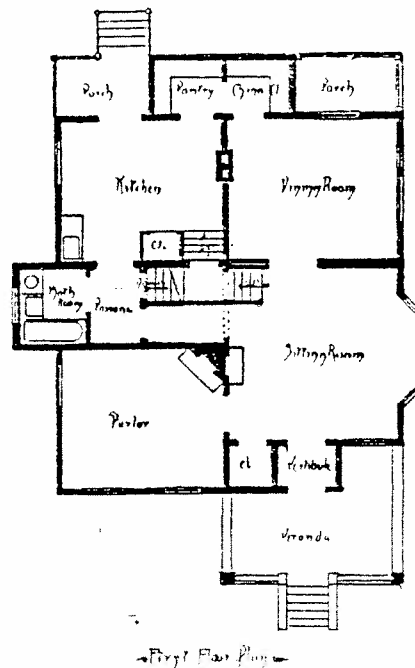


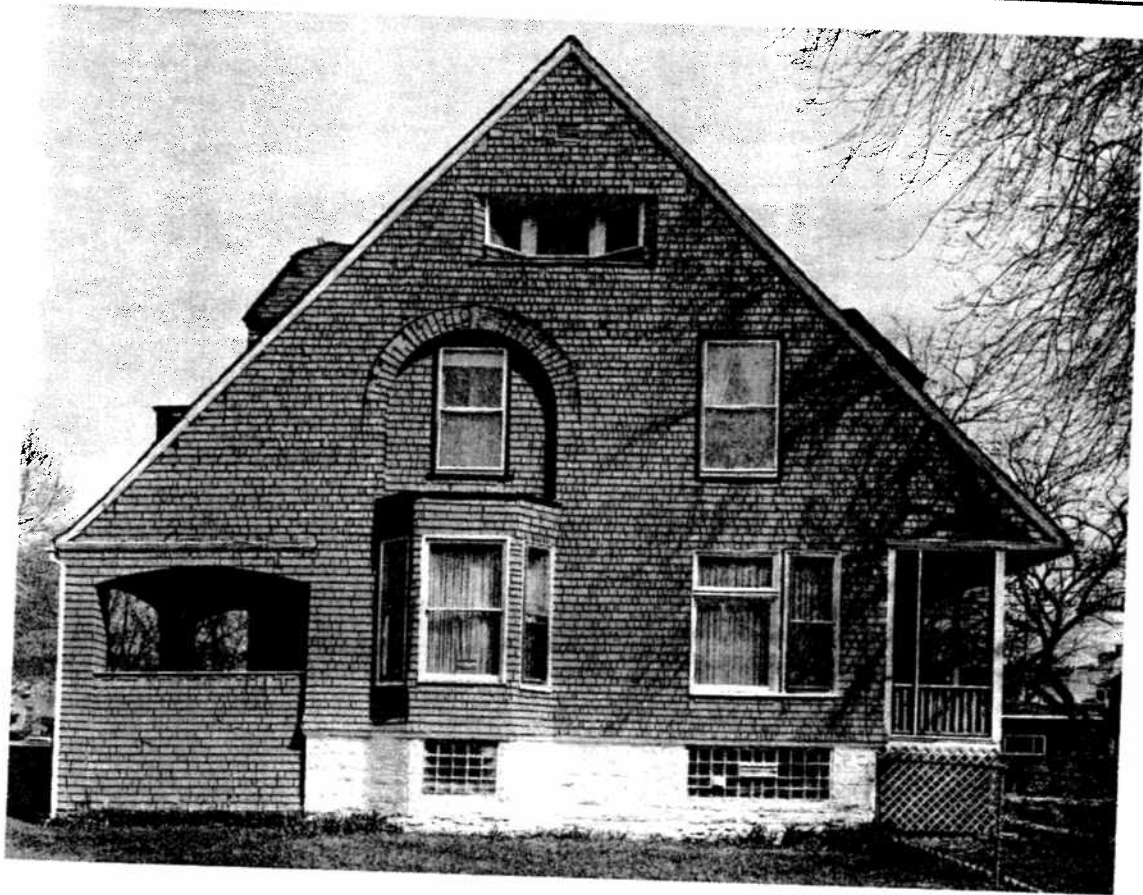


This drawing and floor plan of the Marie Schock House appeared in an 1888 issue of *Building Budget*, a magazine that promoted “low-cost housing solutions for the common man.”

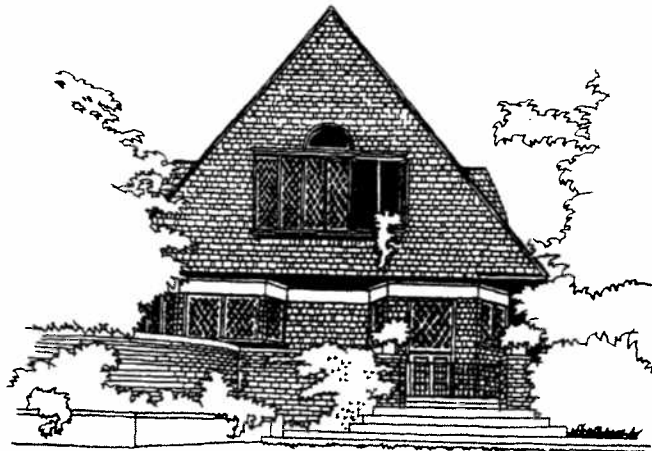
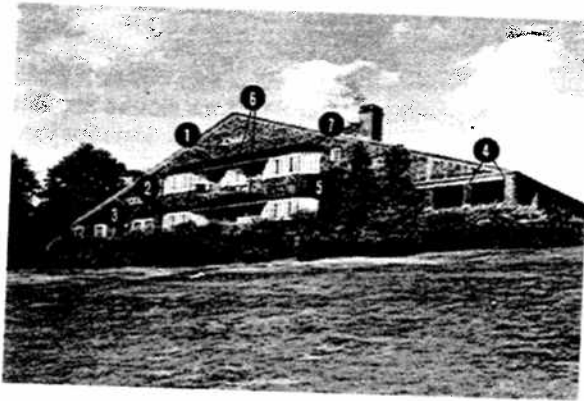
Wright’s own house (1889; see drawing next page) bears a striking relationship to both the Marie Schock House and the Oak Park residence Schock remodeled in 1887 for Henry Austin (see photo, page 17). Alice Sinkevitch, in her article “Midwest Vernacular and Shingle Style,” details how familiar Wright would have been with these and other of Schock’s designs during this period. She thinks Wright’s disparaging remarks about Schock in his autobiography are a bit disingenuous—Wright owed more of a debt to Schock than he would admit.

The Marie Schock residence is an important survivor from a critical turning point in architectural history. It shows how rich and creative the American architectural profession was at the end of the 19th century, and how architects generally—not just the few famous ones—were pushing on the boundaries of architectural styles.





Above: The side elevation of the Marie Schock House is starkly contemporary with other famed residential designs from the period, including, *upper right*, the Low House in Bristol, R.I., (1887; McKim, Mead and White; demolished) and, *bottom right*, Frank Lloyd Wright's Home and Studio in Oak Park, Ill. (1889). The numbers on the photo correspond to the Shingle Style guide found on page 8.



Beeson House and Coach House

5810 W. Midway Park

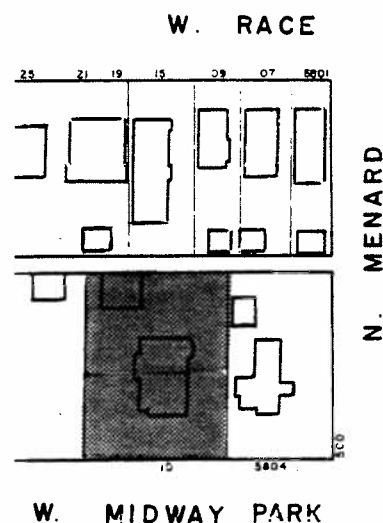
Date: 1892

Architect: Frederick R. Schock

Frederick Beeson, the president of the Chicago Veneer Company, is clearly any architect's dream client. He liked Frederick Schock's work so much that he had Schock design new houses for him as his housing needs and tastes changed.

This house is the second of four that Schock designed for the Beeson family. The first, a much smaller one, is at 129 N. Waller Ave. (built in 1886). The third and fourth are immediately west of the second Beeson house, at 5840 and 5830 W. Midway Park (1901 and 1921 respectively).

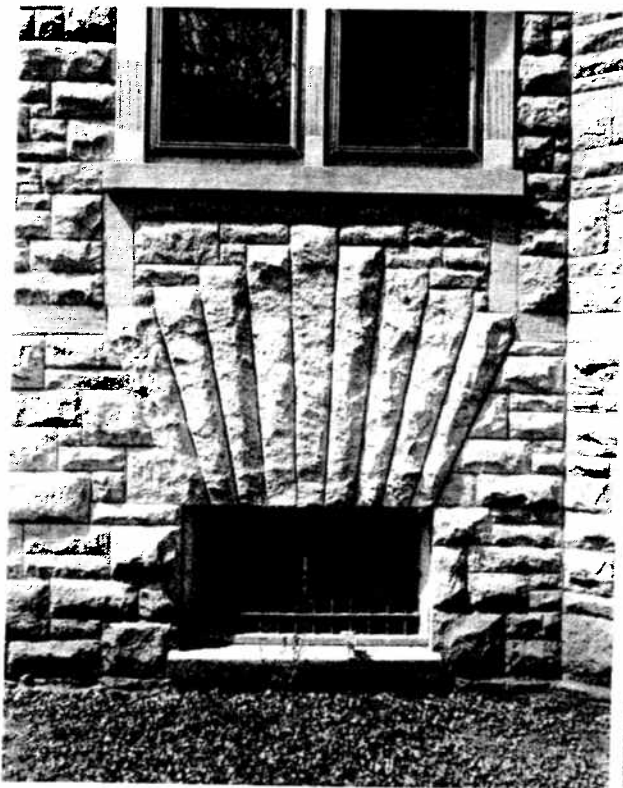
The exterior of this residence is a marked contrast to that of Schock's own house five years earlier. A clearly lavish budget, however, allowed



The second of four houses built by executive Fred Beeson in the Austin neighborhood, this residence—and its coach house—exemplify the Queen Anne style of architecture.



The Beeson House employs a variety of materials (stone, wood shingles, pressed metal), classically inspired details (broken pediments, Palladian windows), and unusual features (stepped gable, tiny balconies, overscaled keystones)—all befitting the eclectic Queen Anne style.





Left: The Beeson House's coach house also has landmark significance, due to its distinctive architecture. **Below:** The interior of the house, like many of Schock's designs, includes a wealth of carved woodwork and stained glass, such as the main staircase. **Bottom:** a 1983 photograph showing the building's awnings at full staff.

Schock to once again go full throttle in creating another unique Queen Anne-style building. He sets his shingle concoctions on top of a rusticated stone base and first floor. The lower levels include an arched segmented porch held up with tapered piers, and dramatic voussoirs over the basement windows keyed into the surrounding courses. The upper floors of shingle float above this base.

At other times, the forms change as they move upward. The rounded stone first-floor bay, for example, becomes a hexagonal shingled turret on the upper floors. The elevations are further detailed with Palladian windows, "broken-pediment" windows, and miniature balconies. The budget also paid for leaded-glass windows, as well as expensive interior finishes.

In addition to the main house, the property also has a wood-shingled coach house of exceptionally high quality, including a uniquely shaped dormer.

In her magazine article on Schock's Shingle Style houses, historian Alice Sinkevitch also finds the interior layout a striking part of the house:

It features a startlingly open plan centered around a simple Roman brick fireplace. Only the kitchen is cut off from the flow of space through the main floor rooms. . . . Yet, the openness does not eradicate a sense of scale. Within the larger area are several human-sized spaces, alcoves defined by low woodwork and bays that bulge through the exterior wall.

Most recently, in June 1998, a *Chicago Sun-Times* article said "the mansion causes the eye to dance, the neck to crane, the finger to point." The Beeson House is an exceptionally crafted design, which has been meticulously preserved.



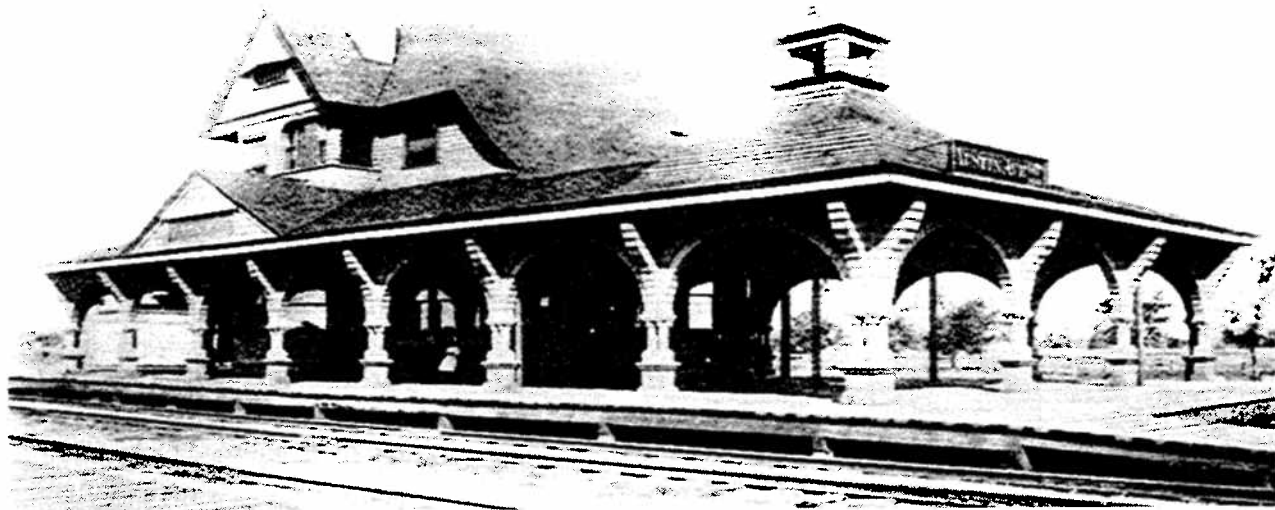
Schock and the Development of Austin

Two of Austin's designated Chicago Landmarks, the Hitchcock House (1871) and Frank Lloyd Wright's Walser House (1903), make perfect bookends for the four Schock houses. The Italianate-style Hitchcock House typifies the earliest architectural style of Austin's homes. The Walser House, on the other hand, shows Austin's continued popularity as a desirable neighborhood after its annexation to Chicago in 1899. The four Schock houses stand at the midpoint, illustrating Austin's suburban character as it evolved in the 1880s and '90s as a typical railroad suburb, connected to the city by the Chicago and Northwestern commuter trains.

Austin was established in 1865, and its settlement was fueled by the construction of a railroad station the next year. However, Austin remained sparsely developed, and growth came to a near standstill with the financial crises of 1873. With the financial recovery in the 1880s, Austin boomed. An 1881 newspaper article reported that "[in the] the past year



This photograph was taken, looking northwest, from the roof of the Austin Town Hall in 1888, a decade prior to the community's annexation into Chicago. The Marie Schock House is the gray structure located directly above the white frame church (left). The Schlect House is located immediately to the right (catercorner) of the Marie Schock House.

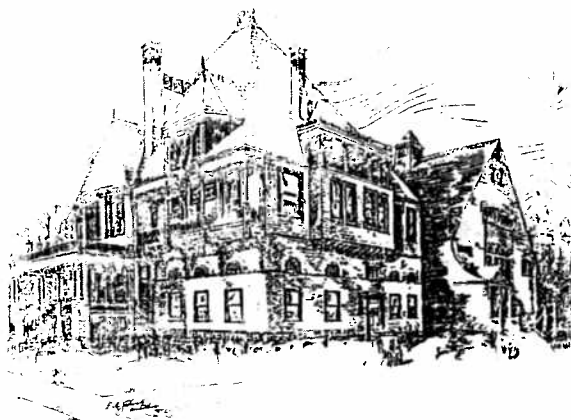


As Austin's resident architect, Frederick Schock was responsible for designing most of the community's early public buildings, including (above) the Chicago and Northwestern Railroad station (1886; demolished) and, below, the Austin Library/Oaks Club (1887; demolished), which was the center of the community's early cultural life. Bottom: the Henry Austin House, a Shingle Style remodeling by Schock in 1887 (demolished).

a real estate and building boom has struck the village and property has increased in value more than 100 percent within a short time." Austin was transformed from a quaint, nondescript village into a prominent, decidedly middle-class suburb.

This boom, however, was not in the form of familiar modern-day sprawl. Instead, it was orchestrated by Henry Austin (who owned 280 acres of prime land at the center of the village) and his chief collaborator, architect Frederick Schock, to have a distinct rural or pastoral charm. One newspaper account described Austin as "a retreat for those who, grown tired of the din of a city existence, desired to benefit by the rusticity of a suburban life."

This pastoral setting was reinforced by its tree-lined streets, such as Midway Park and Race Avenue, and by the choice of the rambling picturesque Queen Anne and Shingle styles of architecture. Clearly, the residents of Austin could have afforded the stone and masonry of other exclusive neighborhoods, but showed a preference for wood and stained shingles as best creating the atmosphere of a sylvan retreat in imitation of the elite communities of the East Coast.



This dominant architectural character was reinforced through the designs of the major public buildings—many of which were designed by Frederick Schock.

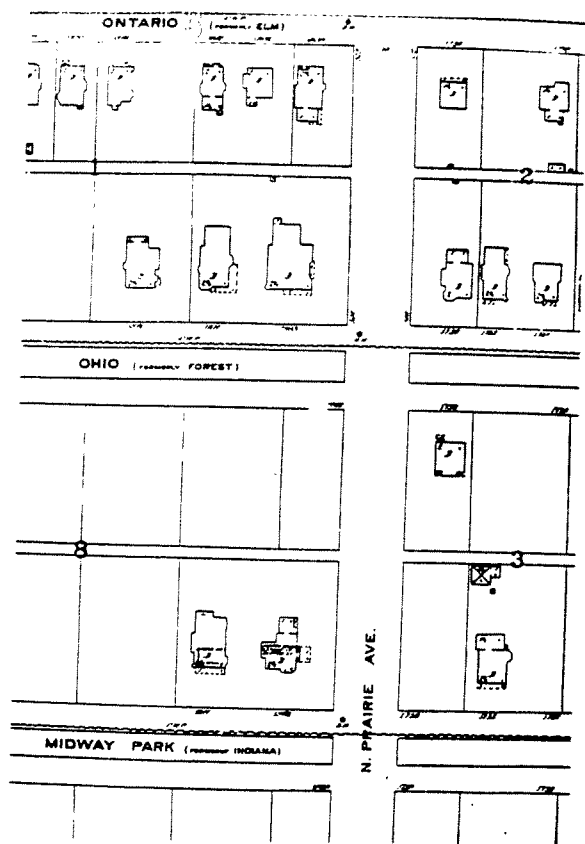
First and foremost for any railroad suburb was its front door or gateway, the station. Schock's design for the Chicago and Northwestern Railroad station in 1886 was a striking piece of architecture. If it still existed, it would be one of the most important Shingle Style buildings of the Midwest. The *Chicago Inter-Ocean* noted that Schock's design looked "more like a fine residence than a railway station." The effect had the happy and desired result of starting a run on the adjacent undeveloped residential properties.

The next year, 1887, Schock continued his contributions to the village by designing its most prominent private building, the combined Oaks Club and Austin Library. He chose to employ his unique brand of Shingle Style and, again, it was a success. The *Chicago Inter-Ocean* proclaimed it "the finest structure of the kind of the whole range of Chicago suburbs." The article particularly noted the exterior shingles stained in butternut "in the style much in vogue in Eastern suburban structures."

Unfortunately, neither the commuter station nor the clubhouse/library survive. The depot was demolished when the railroad tracks were elevated, circa 1915. A 1920s apartment building replaced the Oaks Club Building.

Although dominated by wooden structures, Austin always had a variety of architecture. As it matured and finally became part of Chicago, more styles were added. Frederick Schock was not an exception to this pattern. He, too, moved on to other styles, some of which can be seen in adjacent properties along Midway Park.

However, it is the four houses featured in this report—each of which are distinctive variations on the Queen Anne Style as modified by the Shingle Style—that best provide a rare glimpse into the ways architecture was used to reinforce the sylvan character of streetcar suburbs like Austin.



This 1895 map shows some of the earliest houses in Austin, including the four Schock-designed residences. (Race Avenue was then called Ohio and Menard was Prairie.)

APPENDICES

Criteria for Designation

According to the Municipal Code of Chicago (Chapter 21, Section 2-210-620 and 630), the Commission on Chicago Landmarks has the authority to recommend a building or district for designation as a Chicago Landmark if it determines that the proposed landmark meets two or more of the stated “criteria for designation” listed in the ordinance. In addition, the proposed landmark must possess a significant degree of its historic design integrity.

Based on the findings in this report, the following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the F. R. Schock House, Schlect House, Marie Schock House, and Beeson House be designated as individual Chicago Landmarks.

CRITERION 4 (*Significant Architecture*)

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

Collectively and individually, these four houses designed by Frederick R. Schock in the Austin community are defining examples of Victorian-era residential architecture in Chicago. As such, they represent some of the city’s most-outstanding examples of Shingle and Queen Anne style architecture.

The **F. R. Schock House**—with its idiosyncratic variety of forms, contrasting finishes of rough-cut stone and smooth slate walls, and picturesque roofline—highlights the exuberant character of Queen Anne design. These features are finished with exquisite craftsmanship and such high-quality materials as pressed-copper trim and leaded glass.

As compared with the Schock residence, the **Beeson House** is a more understated Queen Anne



F.R. Schock House

Beeson House



essay. Although its overall form is much simpler than its immediate neighbor, its grandiose scale and materials—dark-stained wood shingles and stone base—are complementary to the F. R. Schock House. Equally striking features of the Beeson House include: voisoired stone arches, miniature balconies, broken-pediment window hoods, Palladian-style window frames, and art-glass windows.

Stylistically, the other two Schock designs, the Schlect and Marie Schock houses, are excellent examples of Shingle Style design, which is a variation on the Queen Anne. This style was popular on the East Coast in the 1880s and 1890s. Its associations with such fashionable enclaves as Newport, R. I., Cape Cod, Mass., and coastal Maine made the Shingle Style a natural for a Midwestern suburb like Austin, whose developers wanted to promote the sense of a luxurious "pastoral" retreat. However, this style is relatively rare in Chicago and the Midwest. The *Chicago Historic Resources Survey* only identified a couple of dozen examples scattered around the city, and the Schlect and Marie Schock houses are among the most outstanding examples.

In the case of the **Schlect House**, its trim and corner boards (features highlighted in Queen Anne-style residences) are done away with, in favor of a broad uninterrupted surface of wood shingles, which is characteristic of Shingle Style designs. These broad surfaces, in turn, are highlighted with recesses and projecting bays, which add further drama to the design.

With the **Marie Schock House**, the architect adapted the forms of the Shingle Style (which was associated with the grand country homes of the rich) to the design of a simple, inexpensive house. Although much smaller than the other three Schock-designed houses proposed for landmark designation, the Marie Schock House has an impressive appearance nonetheless, owing largely to the distinctive broad gable on its west elevation. The success of the design, both aesthetically and economically, resulted in it being published in a national building trades magazine in 1888—as an innovative design solution for high-quality, low-cost housing.



Schlect House

Marie Schock House



CRITERION 5 (*Important Architect*)

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history of development of Chicago, the State of Illinois, or the United States.

Although overlooked in most architectural history books, the work of architect Frederick R. Schock has an enduring quality. Schock was a particularly skillful interpreter of Queen Anne and Shingle Style architecture. His designs of these and other houses in the 1880s and '90s were creative variations on popular residential styles of their day.

There is also evidence that Schock's work influenced Frank Lloyd Wright, during that famed architect's early years in the suburb of Oak Park. Many historians have observed that the Shingle Style was a formative influence on Wright—and on his subsequent Prairie School designs. Wright's own house and studio in Oak Park (1889) is an important example of the Shingle Style and bears striking similarities to two nearby designs by Frederick Schock: the Marie Schock House (completed 1888) and the Henry Austin House (1887; demolished), which stood across the street from where Wright initially lived when he moved to Oak Park in 1888. Considering the internationally recognized design genius of Wright, his emulation of Schock's designs constitutes high praise for his work.

Schock was a prolific architect in the Austin community, and his Queen Anne and Shingle Style designs—for residential as well as public buildings—established a distinct design identity for the community. He designed dozens of houses throughout the area, including his own house (1886), where he resided for more than four decades.

The grandiose architectural scale and quality of many of these houses helped to give Austin its distinctive identity, during the late-19th and early-20th centuries, as an independent “railroad suburb.” Its residents worked in the Loop and commuted to Austin by the commuter rail line that was built in the 1860s. Schock's influence on the development of Austin stemmed as much from his positions in public office as it did from his architectural acumen. Prior to

the annexation of Austin to Chicago in 1898, Schock served on the township board, including a term as president. He also designed a number of civic and institutional buildings in Austin, including the library, railroad station, high school, and church (all demolished). Two of his prominent remaining buildings are the Austin Bank Building at 5645 W. Corcoran Pl. (1913 and 1926), and the fire station at 439 N. Waller Ave. (1898).

Schock's prominence in the Austin community is still felt today. Of the 23 Schock-designed buildings identified in the *Chicago Historic Resources Survey* as having high architectural significance, 16 are located in Austin. In fact, in a gesture unique for Chicago neighborhoods, the local community group—the Austin Schock Neighborhood Association—features his name.

CRITERION 7 (*Visual Landmark*)

Its unique location or distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Chicago.

The eye-catching quality of each of these four Schock-designed houses—as well as their location on two of the community's showcase streets—make them distinctive "landmark" features of the Austin neighborhood. Each sits on a wide lot, three of them on corners, and virtually all of their facades are visible from a public street. As a result, all of their elevations—not just a single street facade—were designed in a finished manner.

The houses were meant to be prominent. At the time of their construction, they stood virtually alone in the newly platted fields of Austin and could readily be seen from the Chicago and Northwestern Railroad commuter train tracks, which ran a couple of blocks south. As such, the houses served as advertisements for the pastoral residential style that developer Henry Austin was promoting for his new development. A century later, the four houses remain as focal points in the community, and are frequently featured in its annual architectural house tour.

INTEGRITY

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship, and ability to express its historic community, architectural, or aesthetic interest or value.

The original architectural design and elements of the four houses—the F. R. Schock House, Schlect House, Marie Schock House, and Beeson House—are amazingly intact.

The **F.R. Schock Residence** retains all of the distinctive forms, materials, and finishes of its original design, including the decorative slate-shingle work on the walls and roof.

The **Schlect House** was significantly rehabilitated in the 1980s. The work included the repair and restoration of the original exterior features. Its original wood-shingled roof had been previously replaced with asphalt shingles.

The **Marie Schock House** also retains its original design, with the exception of the replacement of the original wood-shingle roof with asphalt shingles.

The **Beeson House** has minor alterations that do not affect its historic appearance. Historic photos indicated that there was a low balustrade on the front facade at the second floor, which is no longer in place. There also has been a second-floor addition, circa 1930, on the north side, whose wood shingles match the rest of the house. The original wood-shingled roof has been replaced with asphalt shingles

Significant Historical and Architectural Features

Whenever a building or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the “significant historical and architectural features” of the property. This is done to enable the

historical and architectural character of the proposed landmark.

Based on its evaluation of the four residences designed by architect Frederick R. Schock, the Commission staff recommends that the significant historical and architectural features for the preservation of these buildings be:

- **F.R. Schock House**—all exterior elevations and rooflines.
- **Schlecht House**—all exterior elevations and rooflines.
- **Marie Schock House**—all exterior elevations and rooflines.
- **Beeson House and Coach House**—all exterior elevations and rooflines.

Building Rehabilitation Issues

The Commission on Chicago Landmarks bases its review of all city-issued permits related to a landmark property on its adopted *Guidelines for Alterations to Historic Buildings and New Construction*, as well as the U.S. Secretary of the Interior's *Guidelines for Rehabilitating Historic Buildings*. The purpose of the Commission's review is to protect and enhance the landmark's "significant features."

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Acknowledgments

CITY OF CHICAGO

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Illustrations

Bob Thall, photographer, for the Commission on Chicago Landmarks: cover; inside front cover; pp. 2, 3 (bot. left), 4, 5 (all), 7, 8 (top), 10, 12 (top), 13, 14 (all), 19 (top), and 20 (top)

Chicago Department of Planning and Development: maps on pp. 1, 3, 7, 10, and 13; pp. 9 (bot.), 15 (bot.), 19 (bot.), and 20 (bot.).

Henry F. Swanson, delineator, from *Building Budget* magazine (1888): p. 11 and inside back cover

From *A Field Guide to American Houses* (1984): p. 8 (mid.).

From *Identifying American Architecture* (1977): pp. 8 (bot.), 12 (mid.).

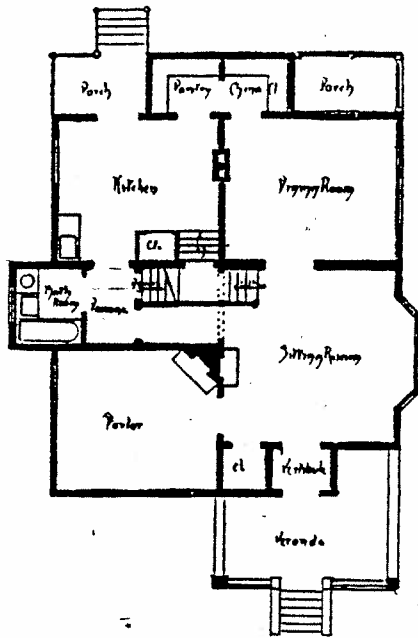
From *Inland Architect* (October 1980): pp. 3 (bot.), 6, 15 (top and mid.), 17 (all).

From *Chicago: Growth of a Metropolis*; courtesy West Side Historical Society: p. 16

From *Sanborn Map of Chicago, Vol. C. (Cicero and Proviso Township; 1895)*: p. 18.

From *The American House* (1980): p. 12 bot.

From *Austin and Some of Her Prominent Citizens* (1894): p. 9 top.



→First Floor Plan←

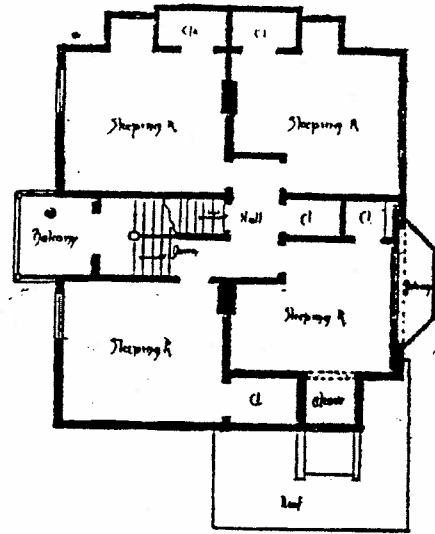
STATEMENT OF COST.

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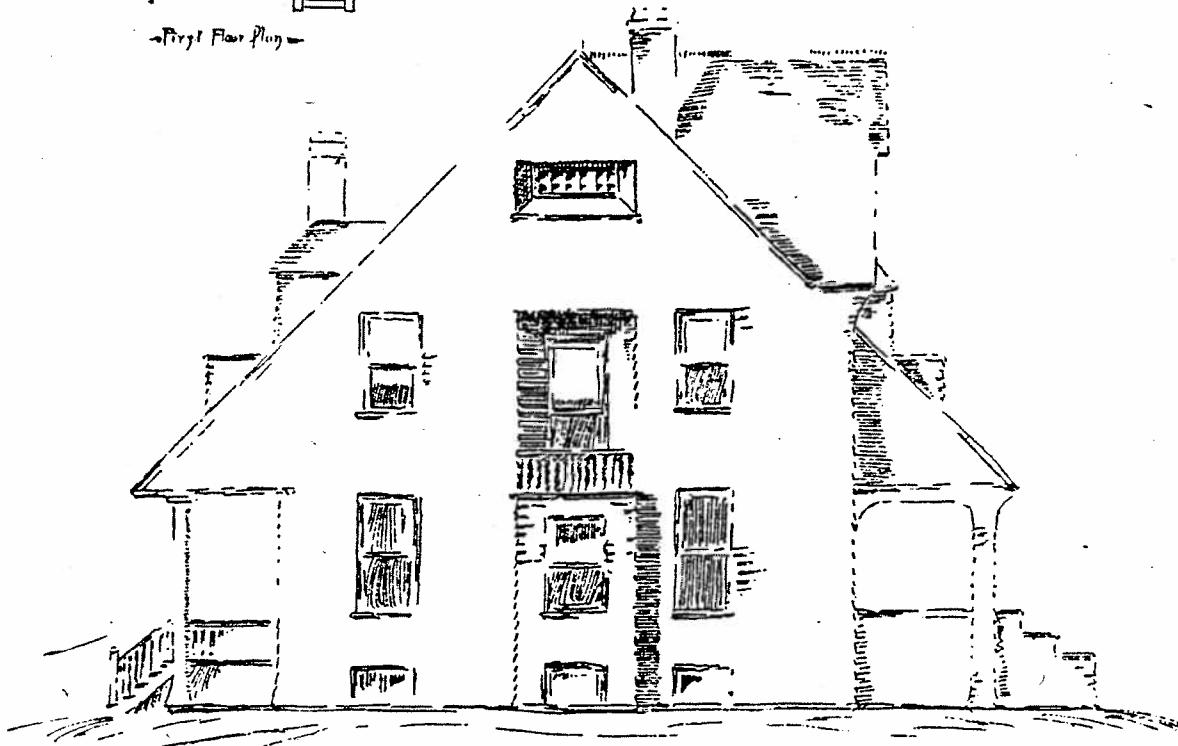
ROOF AND SIDES COVERED WITH
DIPPED SHINGLES.

All carpenter work including
mason work and plastering.. \$2,175

Plumbing and gas fitting.....	325
Painting and glazing.....	160
Hardware.....	75
Heating.....	100
Mantels.....	100
Total.....	\$2,935



→Second Floor Plan←



Side Elevation

These floor plans, cost summary chart, and elevation drawing of the Marie Schock House, 5749 W. Race Ave. (see pages 10-12), were part of an article on innovative low-cost housing solutions that appeared in an 1888 issue of *Building Budget* magazine.